DOCUMENT RESUME

ED 462 321 SO 028 619

AUTHOR	Zuk, W. M.; Bergland, D. L.
TITLE	Art First Nations: Tradition and Innovation. Student Workbook 1.
PUB DATE	1995-00-00
NOTE	56p.; For teacher's guide, see SO 028 620. Art reproductions not available from EDRS.
AVAILABLE FROM	Art Image Publications Inc., P.O. Box 160, Derby Line, VT 05830 (student workbook: product code I200140, $5.58; complete kit: product code: I200138, $130.63). Tel: 800-361-2598 (Toll Free); Fax: 800-559-2598 (Toll Free); Web site: http://www.artimagepublications.com.
PUB TYPE	Guides - Classroom - Learner (051)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*American Indian Culture; American Indian Studies; American Indians; Art; Art Activities; Art Criticism; *Art Education; *Art History; *Artists; Canada Natives; *Cultural Education; Curriculum Guides; Elementary Education; Foreign Countries; Instructional Materials; Multicultural Education; Visual Arts
IDENTIFIERS	North America

ABSTRACT

This student workbook, a companion to a comprehensive teacher's guide and 20 laminated art reproductions, is part of an instructional resource designed to assist teachers in incorporating Native American studies into the elementary art program and general curriculum. It highlights visual art which is actively being innovated by aboriginal artists throughout North America and focuses on ways important cultural beliefs and values are being renewed through visual expression. The program consists of five units, each dealing with one of the major geographical regions of North America. Each unit consists of two self-contained modules which can be taught in any order. These draw on a comparative picture method to show relationships between tradition and innovation by featuring both a traditional and innovative artist, and encouraging examination of the similarities and differences in those cultures and artworks. Artists and cultures examined are: Unit 1: Southwest, (1) David Johns and Mary Taylor (Navajo) and (2) Jesse Monongye (Navajo/Hopi) and Anonymous (Salado); Unit 2: Arctic, (1) Kenojuak and Innukjuakjuk (Inuit) and (2) Jessie Oonark (Inuit) and Anonymous (Dorset); Unit 3: Eastern Woodlands, (1) Philip Young (Micmac) and Anonymous (Penobscot) and (2) two works by Norval Morrisseau (Ojibway); Unit 4: Plains, (1) Sarain Stump (Shoshone) and Anonymous (Sioux) and (2) Joane Cardinal-Schubert (Piegan) and Anonymous (Pawnee); and Unit 5: Northwest Coast, (1) Art Thompson and Anonymous (Nu Chal Nuth) and (2) Linda & Dempsey Bob and Anonymous (Tlingit/Tahltan). The student workbook includes a culture map, time lines, small color art reproductions, culture descriptions, artist biographies, and art study worksheets for each module of the five units. (MM)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 462 321

ART FIRST NATIONS

TRADITION AND INNOVATION

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
This document has been reproduced as received from the person or organization originating it.
Minor changes have been made to improve reproduction quality.
Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

SO 028 619

WORKBOOK 1

W. M. Zuk
D. L. Bergland

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN OTHER THAN PAPER COPY HAS BEEN GRANTED BY

RACHEL ROSS

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

ART IMAGE PUBLICATIONS, INC.

BEST COPY AVAILABLE

1 STUDENT WORKBOOK

ART

FIRST NATIONS

TRADITION AND INNOVATION

CONTENTS

CULTURE MAP	2
TIMELINES:	
Southwest	3
Arctic	4
Eastern Woodlands	5
Plains	6
Northwest	7
SOUTHWEST Module 1 — DAVID JOHNS	8
SOUTHWEST Module 2 — JESSE MONONGYE	12
ARCTIC Module 1 — KENOJUAK	16
ARCTIC Module 2 — JESSIE OONARK	20
EASTERN WOODLANDS Module 1 — PHILLIP YOUNG	24
EASTERN WOODLANDS Module 2 — NORVAL MORRISSEAU	28
PLAINS Module 1 — SARAIN STUMP	32
PLAINS Module 2 — JOANE CARDINAL-SCHUBERT	36
NORTHWEST Module 1 — ART THOMPSON	40
NORTHWEST Module 2 — LINDA & DEMPSEY BOB	44
LIST OF REPRODUCTIONS	48

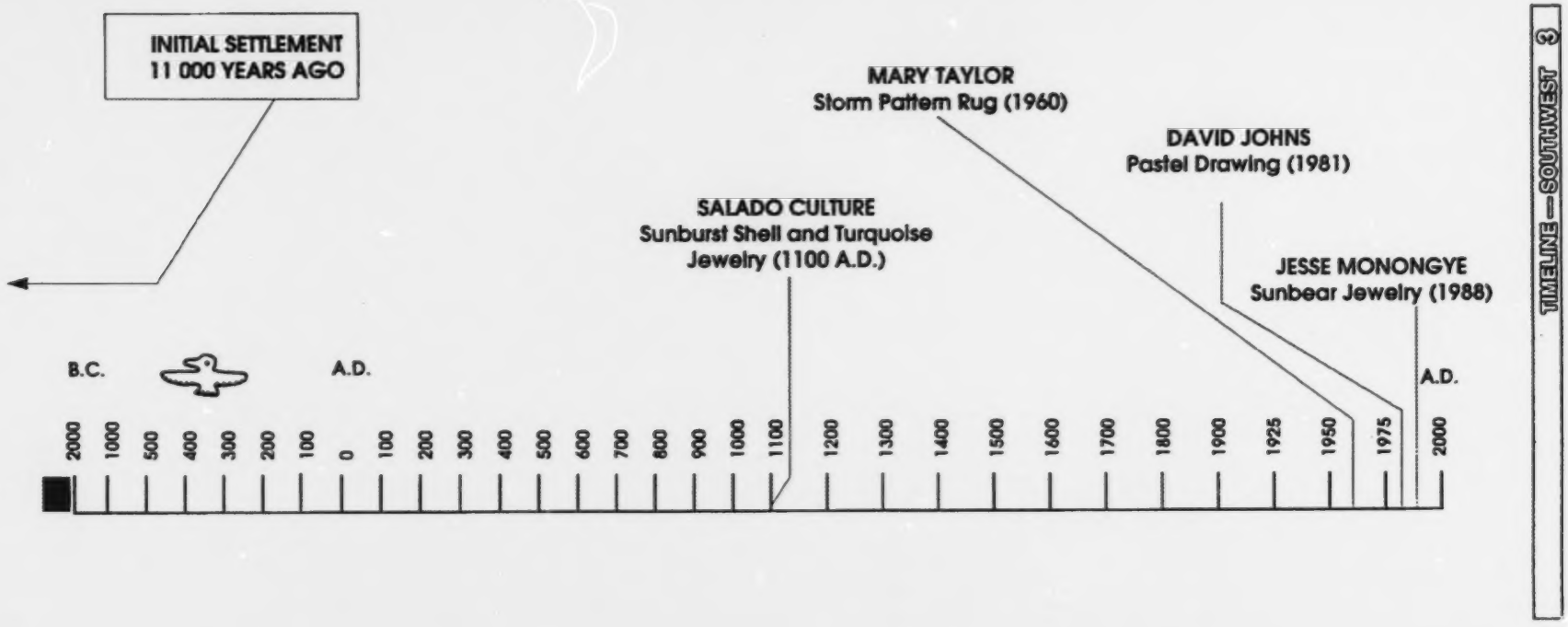
1499

All rights reserved.
© 1995
Art Image Publications Inc.
Champlain, N.Y.

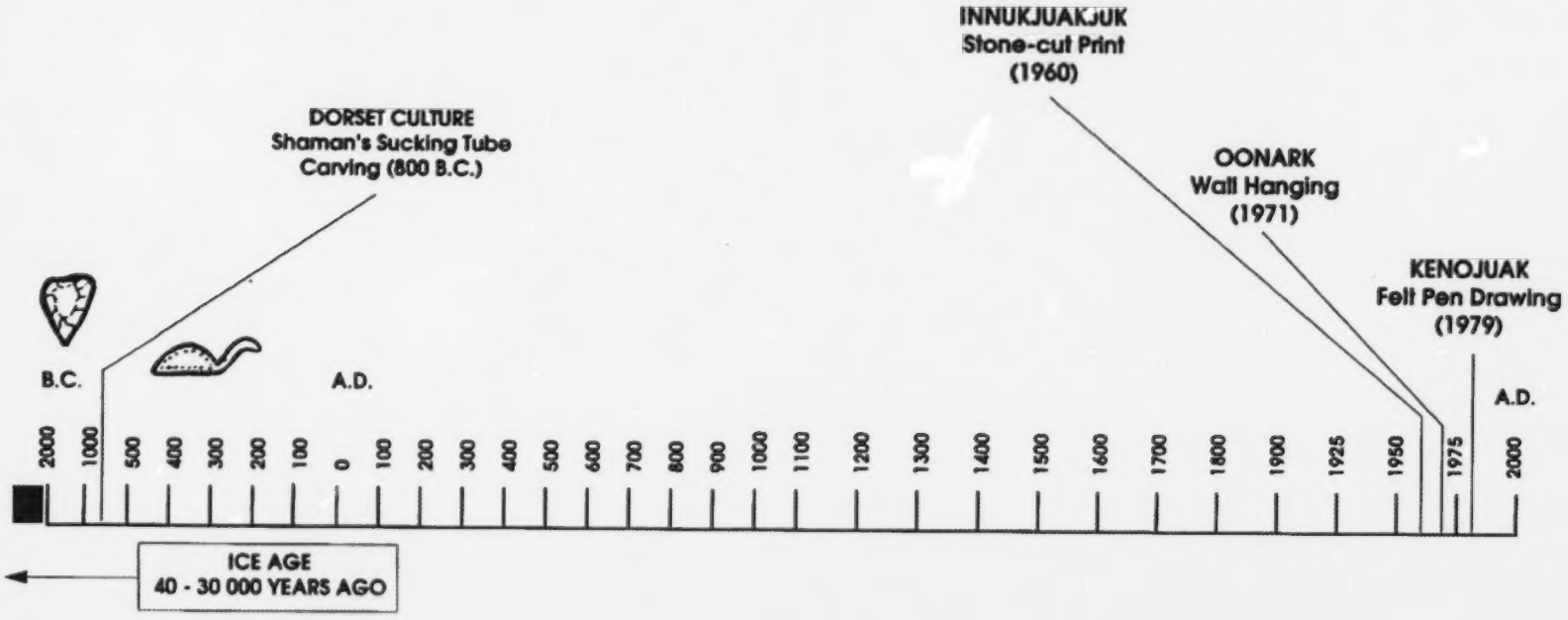
© 1995
Art Image Publications Inc.
Montreal, Canada

Printed in Canada

FIRST NATIONS
CULTURE MAP

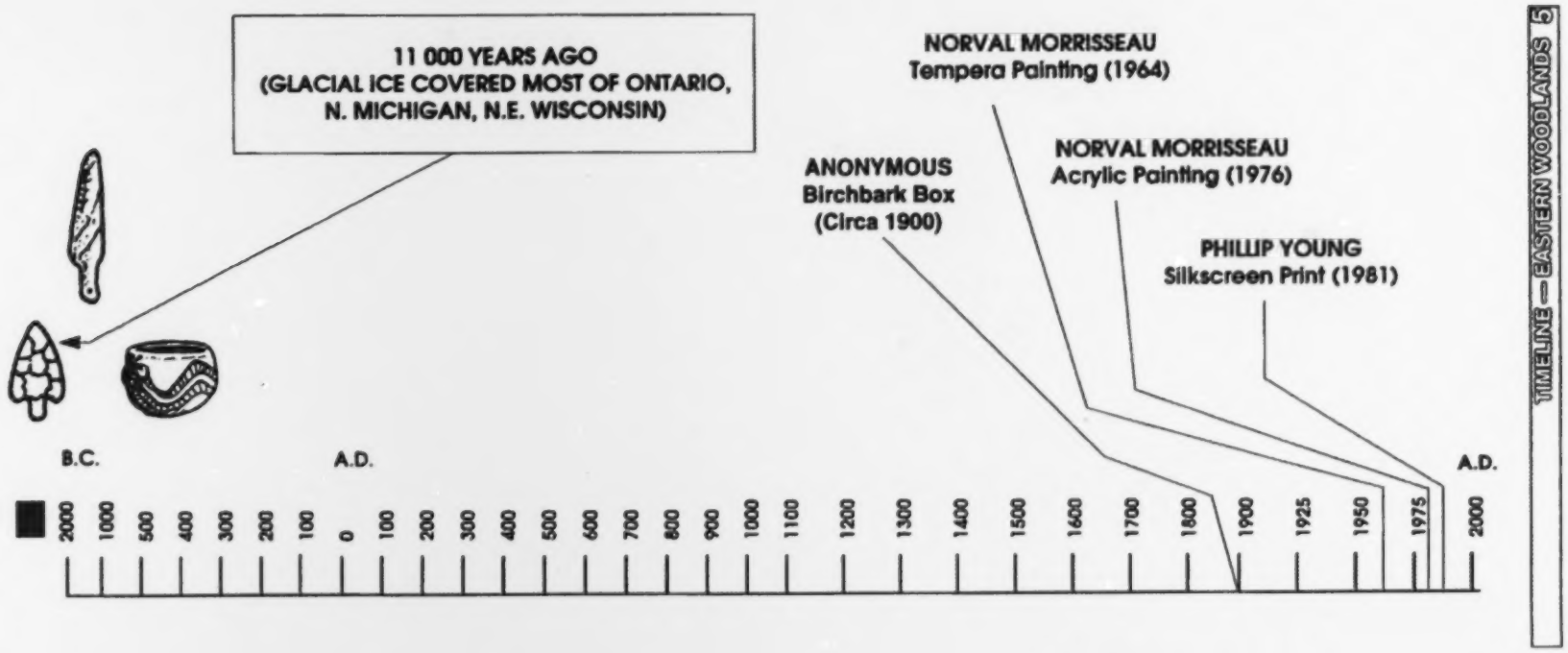

INITIAL SETTLEMENT
11 000 YEARS AGO
MARY TAYLOR
Storm Pattern Rug (1960)
DAVID JOHNS
Pastel Drawing (1981)
SALADO CULTURE
Sunburst Shell and Turquoise
Jewelry (1100 A.D.)
JESSE MONONGYE
Sunbear Jewelry (1988)
B.C.
A.D.
A.D.
2000 1000 500 400 300 200 100 0 100 200 300 400 500 600 700 800 900 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 1925 1950 1975 2000
TIMELINE — SOUTHWEST 3

ART FIRST NATIONS
SOUTHWEST
Art History Timeline

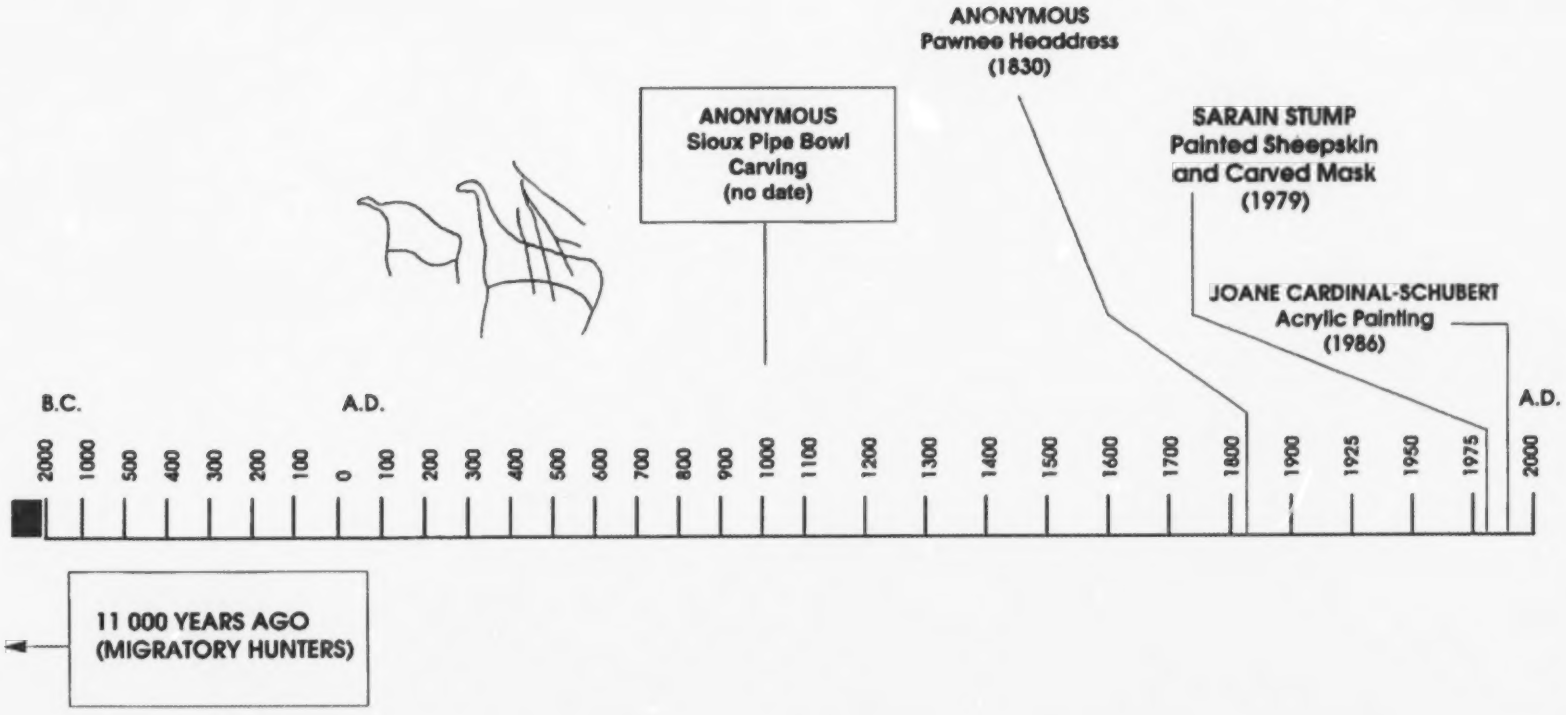


ART FIRST NATIONS
ARCTIC

Art History Timeline

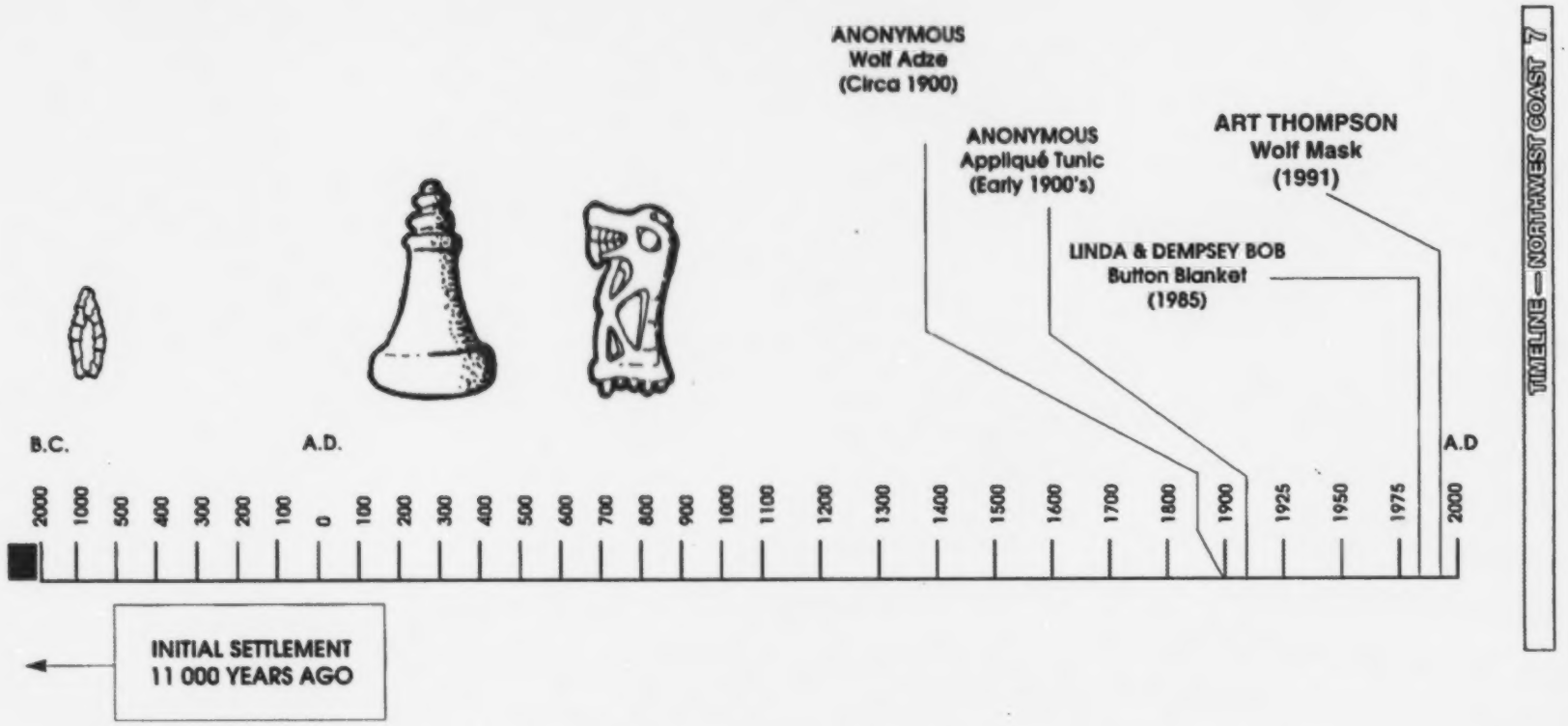

11 000 YEARS AGO
(GLACIAL ICE COVERED MOST OF ONTARIO,
N. MICHIGAN, N.E. WISCONSIN)
NORVAL MORRISSEAU
Tempera Painting (1964)
NORVAL MORRISSEAU
Acrylic Painting (1976)
ANONYMOUS
Birchbark Box
(Circa 1900)
PHILLIP YOUNG
Silkscreen Print (1981)
TIMELINE — EASTERN WOODLANDS 5
B.C.
A.D.
A.D.
2000 1000 500 400 300 200 100 0 100 200 300 400 500 600 700 800 900 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 1925 1950 1975 2000

ART FIRST NATIONS
EASTERN WOODLANDS
Art History Timeline



ART FIRST NATIONS
PLAINS

Art History Timeline

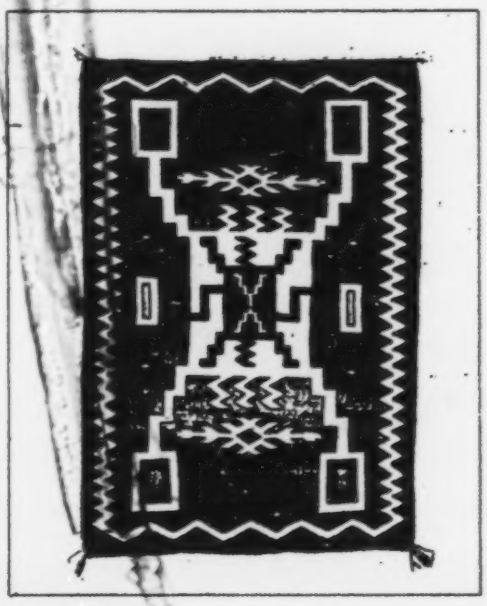


ART FIRST NATIONS
NORTHWEST COAST
Art History Timeline

SOUTHWEST

Module 1

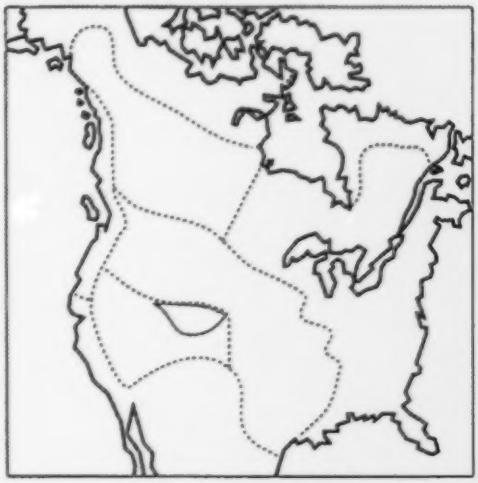
TAYLOR, Mary
JOHNS, David



TAYLOR, Mary

JOHNS, David

CULTURE
NAVAJO



The Navajo people live on the edge of the large desert regions and prairie borders of Arizona and New Mexico. They established their homeland almost one thousand years ago after moving from northwestern Canada. Their contact with the Pueblo and Spanish altered their nomadic way of life. They became involved in weaving, pottery making and farming. This required them to settle in one place, tend crops and look after herds of horses, cattle, and sheep. The Navajo built up large herds of sheep and became master weavers of rugs, blankets and clothing. Some of the early Navajo traditional hand-woven rugs made in the 1900's used storm symbols and patterns to express their connection and closeness with nature. These rugs sometimes contained rectangular shapes, zigzag lines, and symmetrical designs to symbolize lightning. Step patterns were also used to represent thunderclouds. Border designs are featured in many Navajo storm pattern weavings.

Young artists today still continue to use the ideas of nature and storms in their artwork - although they sometimes use fewer traditional storm symbols in their pictures. Their newer work often uses paints and pastels and shows blended colors in bright hues and dynamic curving shapes. These ideas give new life to the art of their culture.

BIOGRAPHY
DAVID JOHNS
(1948 -)

David Johns is a Navajo artist who is becoming well known for his drawings and paintings of landscapes which combine rain, wind, thunderclouds and other weather conditions. His artwork has been exhibited throughout the southwestern United States and in other countries. He creatively combines thundercloud symbols found in traditional Navajo weavings with bold, colorful drawings and paintings which express a respect for nature. In some of David Johns' artwork, only a few traditional symbols and patterns are used. Also, symmetry and border designs found in traditional woven rugs do not appear in his artwork. However, his artwork still captures the power and energy of storms in colorful paintings and pastel drawings with curving shapes. In his own special way, David Johns gives new life to the art and traditional beliefs of his culture.

NAME _____ DATE _____ CLASS _____

CLUE SHEET

DAVID JOHNS

How is David Johns' artwork new and different. Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

1. ____ It has fewer zigzag lines and geometric shapes.
2. ____ It is symmetrical.
3. ____ It shows more curved lines, and shapes.
4. ____ It contains only step patterns.
5. ____ It contains fewer colors.
6. ____ It has fewer patterns.
7. ____ It is a woven rug.
8. ____ It uses pastels to express storm ideas.
9. ____ It has a border design.
10. ____ It uses fewer traditional storm symbols.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in David Johns' pastel drawing are new and different from the ones in the traditional woven rug.

SOUTHWEST

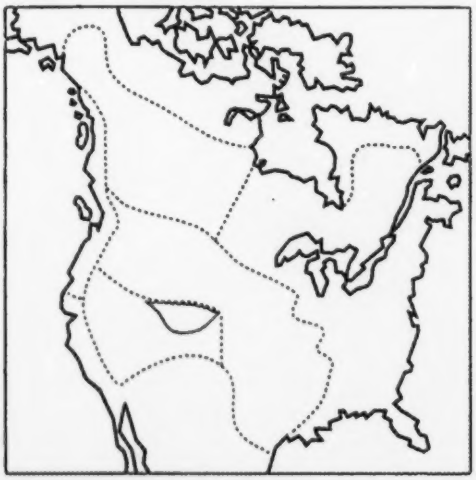
Module 2

ANONYMOUS
MONONGYE, Jesse

Anonymous

MONONGYE, Jesse

CULTURE
NAVAJO



The word Navajo or Dineh means "the people." The Navajo people migrated to Arizona and New Mexico as hunters and gatherers from northwestern Canada shortly after 1000 A.D. They settled in small communities to grow crops and raise sheep, cattle, and horses. This way of life still continues in some areas of the Southwest.

The making of jewelry goes far back in time. Shell and turquoise material was used to make jewelry a thousand years ago by people of the Salado culture. Sometimes, the jewelry showed ideas found in their stories and legends. In the Navajo story of creation, the First People defined the boundaries of land and created the planets in the sky. Turquoise and shell were used to form mountains, while other precious stones were used to create the moon, sun, and stars. These ideas are still used by Navajo people to create jewelry today.

Modern Navajo jewelry making often uses a greater variety of materials and repeating designs. It also uses new ways of combining sun images with animals. Some Navajo artists earn their living from jewelry making and are continually experimenting with new ideas to give their culture new life.

Dineh - (DI - neh)
Navajo (NAV - a - ho)

BIOGRAPHY
JESSE MONONGYE
(1952 -)

Jesse Monongye is a Navajo/Hopi jeweler who grew up on a Navajo reservation in New Mexico. He never intended to become an artist. But one night, he had a dream and in this dream his mother handed him a set of jewelry tools and told him he would become a famous Indian artist. Jesse listened to his dream and started to work with his father who was a gifted jeweler. He has since realized this dream and has become an expert in setting opal, turquoise, coral, and other stones in silver and gold metal. He uses various stones to create images of the universe in his jewelry. These include the sun, moon, Milky Way, and stars. He captures sunsets in slivers of red coral and pale pink and deep orange stones. He also joins stones together to create the look of night skies. A great variety of stones with highly contrasting colors are used in his artwork. Stones are first cut, ground, and then polished. They are then inlaid and glued into soldered metal settings of gold and silver. Jesse Monongye believes that young people should have every opportunity to become aware of their background and culture. He is very involved in supporting programs to help young people do just that.

Note: Jesse Monongye has a dual ancestry which is both Navajo and Hopi. His Navajo background is explored in this module because the Navajo people are well known for their accomplishments in making jewelry.

Monongye - (Mo - NONG - gye)
Hopi - (HO - pee)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

JESSE MONONGYE

How is Jesse Monongye's work new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

1. ____ It contains only shell and turquoise stone materials.
2. ____ It is designed to be reversible.
3. ____ It contains a greater variety of repeating shapes and colors.
4. ____ It has fewer colors.
5. ____ It uses the sun symbol combined with an animal image.
6. ____ It uses an inlay technique to set stones in place.
7. ____ It was made by people of the Salado culture.
8. ____ It uses a greater variety of materials.
9. ____ It shows the pointed rays of the sun.
10. ____ It shows brighter and more contrasting colors.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Jesse Monongye's sun bear are new and different from the ones in the traditional sunburst earrings.

_____

_____

_____

_____

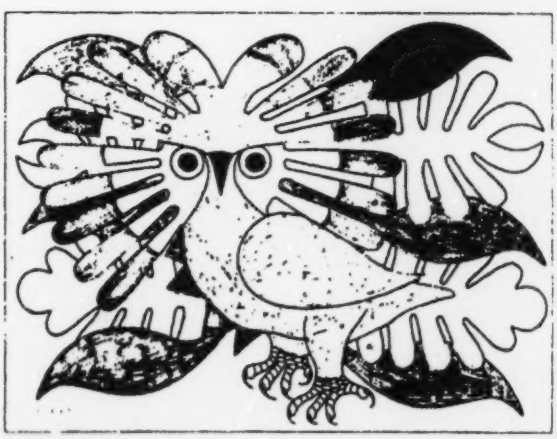
_____

ARCTIC

Module 1

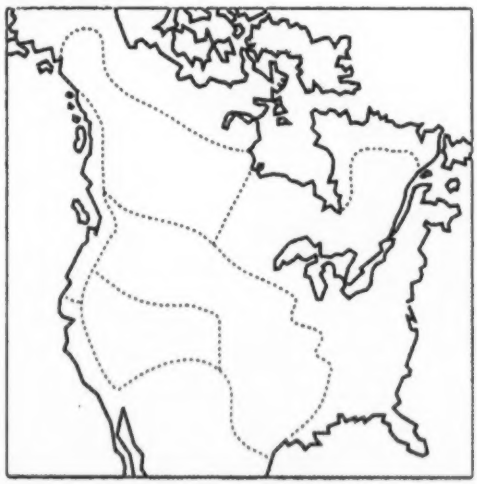
INNUKJUAKJUK, Pudlat
KENOJUAK, Ashevak

INNUKJUAKJUK, Pudlat



KENOJUAK, Ashevak

CULTURE
INUIT



The Inuit have lived in Arctic North America for over three-thousand years and are believed to have migrated across the Bering Strait from Asia. They moved from place to place as they hunted and fished for a living. They always shared and helped one another in the small winter igloo settlements or summer tent camps. Their life of fishing and hunting was closely connected with the land, the changing seasons, the plants, sea animals and other creatures found in their environment. They sometimes recorded ideas about their lifestyle through carving. Traditionally, Inuit people used materials such as, bone, ivory, antler, and more recently soapstone. Their carvings also dealt with the animals and birds in their environment as well as ideas about protection, strength, magical beliefs, shamans and spirit worlds.

Experiences with carving made it easy for the Inuit people to transfer their knowledge into a stone-cut printing process which requires taking flat blocks of soft stone, transferring drawing ideas onto the surface of the stone and then carving it so that some parts are raised from the surface. The relief or raised image is then inked with a rubber roller (brayer) and paper is then pressed onto the inked surface to obtain a print. Black printing ink was sometimes used to make stone-cut prints of owls with outspread wings. Some showed mother owls protecting their young. As the people gained experience with a variety of printing inks and felt markers, their artwork became more colorful. These new materials were introduced through a number of government programs and co-operatives where people were encouraged to work together to create art.

Since the late 1950's, life has changed for the Inuit people. Government housing, health care, and schooling programs attracted them to larger communities offering more modern ways of life. Inuit artists are proud of their culture and traditions. They know it is important to keep their art alive in order to preserve their history. They continue to use new ideas dealing with memories of camp living as well as with the experience of living in large communities.

BIOGRAPHY
KENOJUAK
(1927 -)

Kenojuak is an Inuit artist who has become world famous. Her art is so popular that it appears on postage stamps, books, postcards, and calendars. When Kenojuak was young, she lived in igloos in the winter and tent camps during the summer on Baffin Island, in Canada. During her youth, she became an expert sewer and designer. She began to draw and carve in the late 1950's. Many of her drawings of people, animals, owls, and other magical creatures were made into prints. At first her drawings used few colors. But with the the organization of co-operatives in the early 1960's and eventually the introduction of newer media such as printing inks and felt pens, her artwork became more colorful, brighter and more textured. Kenojuak's favorite ideas deal with suns, owls, and other birds. Her owls do all kinds of magical and imaginative things. They look away, fly, dance, sit on top of other birds, appear in radial arrangements and varied shapes with plants and other creatures.

Kenojuak is primarily a graphic artist. She makes stone-cuts and engravings and is always interested in making pictures in new and different ways. She is an active contributor in keeping the art of her culture alive.

Inuit (IN - you - it)
Kenojuak (Ke - NAW - ju - ack)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

KENOJUAK

How is Kenojuak's work new and different? Find the true statements which apply to her work. Put True or False (T or F) in the space provided.

1. It shows more texture. ____
2. It is a black and white stone-cut print. ____
3. It shows several birds. ____
4. It contains different colors. ____
5. It uses a radial arrangement. ____
6. It shows an owl with outspread wings. ____
7. It has more varied shapes. ____
8. It combines a sun and nature shapes with an owl. ____
9. It is a felt pen drawing. ____
10. It symbolizes care and protection. ____

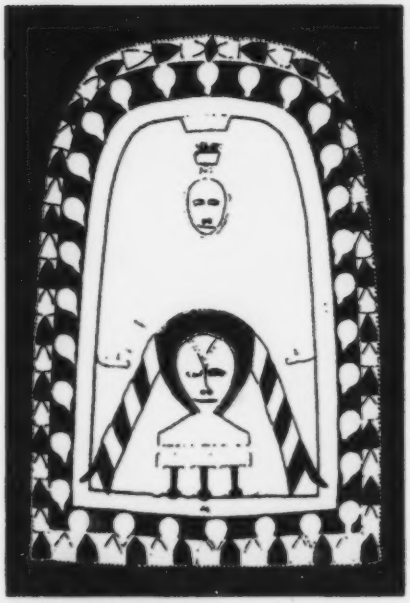
Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Kenojuak's felt pen drawing are new and different from the ones in the traditional print.

ARCTIC

Module 2

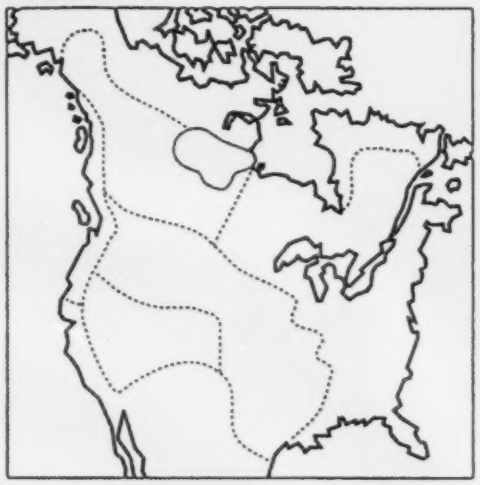
ANONYMOUS
OONARK, Jessie

ANONYMOUS



OONARK, Jessie

CULTURE
INUIT



Many Inuit people living in the central Canadian Arctic were involved in fishing as well as hunting caribou. In the past, they did not build permanent houses because they moved from one place to another in search of food. During the winter, they lived in igloos and in the summer, they lived in tents made of skin. Some of the winter igloos had long entrance ways and connected chambers. In some communities, a large snow house was built for dances and festivals. This allowed the shaman to conduct performances or ceremonies that were attended by many people. Long ago, the shaman had many magical articles like rattles and charms made of bone, ivory, antler, and other materials. He wore these on a belt or on his chest. Others were kept in a bag or a pouch. One of these articles, a carved ivory tube, was used to remove illness from people. This was done by sucking on the tube as it was pressed against a person's skin. These tubes were often adorned with faces, animals, and spirit helpers.

Many things have changed Inuit life. People are now living in permanent settlements and do not rely on hunting as they once did. They have modern health care, schools and stores where they can buy things they need. They still sew and carve but instead of sewing skins for clothing some artists use felt and fabric materials to make flat wall hangings. These wall hangings sometimes tell stories about the old ways of life and include spirit helpers and shamans. Some of them contain repeating rows of alternating bright colored shapes and borders which makes them new and different. These ideas have added new life to the art of the culture.

BIOGRAPHY
JESSIE OONARK
(1906 - 1985)

Jessie Oonark was a determined artist who created some of her best artwork when she was over fifty years old. Her ideas came from a lifetime of living on the land in the central Arctic. Here she became an expert at cutting and sewing the skins of caribou into clothing. She had a great deal of knowledge about the old ways of Inuit life and in her later life, used sewing to make beautifully assembled wall hangings with border designs. Her artwork included a variety of geometric shapes in brilliant flat colors which depicted different ideas about Arctic animals, birds, clothing styles, activities of everyday life and supernatural beings. She was particularly interested in the magic of the shaman. Some of her artwork told stories about the shaman's magic and spirit ideas.

Many of Jessie Oonark's drawings have been made into stencil and stone-cut prints by artists in her community at Qamanittuqq, (Baker Lake). Some of her children and grandchildren have continued in her footsteps as artists. She was always experimenting with new and different ideas. She had a flair for composition and color, and a very imaginative approach to creating pictures. Sometimes her images of magic flight showed people as if they were floating in the air. Jessie Oonark has made a valuable contribution to both her culture and the world of art. Many exhibitions of her work have been shown across North America.

Oonark - (OO- nark)
Qamanittuqq - (Ka - MAN- i - tuck)
Inuit - (IN- you - it)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

JESSIE OONARK

How is Jessie Oonark's work new and different? Find the true statements which apply to her work. Put True or False (T or F) in the space provided.

1. ____ It contains a great variety of flat shapes.
2. ____ It belonged to a shaman.
3. ____ It is two-dimensional.
4. ____ It uses many bright colors.
5. ____ It contains shapes carved in relief.
6. ____ It contains figures within a decorative border.
7. ____ It was used to remove illness from people.
8. ____ It contains only flat geometric shapes.
9. ____ Its primary function is to tell a story about a shaman's magical powers.
10. ____ It has repeating rows of alternating shapes and colors.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Jessie Oonark's wall hanging are new and different from the one's in the traditional carved tube.

_____

_____

_____

_____

_____

EASTERN WOODLANDS

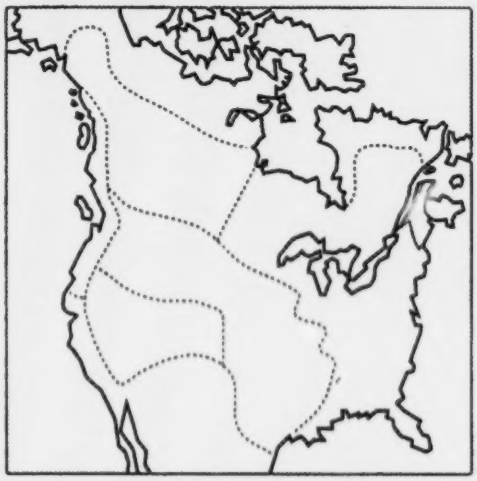
Module 1

ANONYMOUS
YOUNG, Phillip

ANONYMOUS

YOUNG, Phillip

CULTURE
MICMAC



The Micmac people lived in the Canadian Maritime provinces of Nova Scotia, Prince Edward Island, and the northern part of New Brunswick long before settlers arrived. Their southern borders were shared with the Penobscot First Nations people of Maine. In winter, the Micmac people kept to the inland areas in order to hunt moose, caribou and porcupine. However, in the spring, they travelled to the ocean to harvest shellfish, trap lobster and hunt different animals.

Birchbark was an important material to the Micmac people. It was readily available, lightweight, pliable, and durable. Everything from swift travelling canoes to shelters or wigwams were made from it. In addition, birchbark containers of every size and shape were made for storage and cooking. They were expertly cut from patterns, sewn with very fine (thin) roots, and sometimes decorated by engraving crisscross and double lines all over their visible surfaces. Decorations also included curved lines, leaf and petal shapes, and other nature designs.

The practice of making baskets and boxes has decreased greatly over the years. However, some communities still make birchbark boxes for the tourist trade. Many Micmac people now work in the lumber industry while some still fish and trap lobster. Life has changed a great deal, and Micmac artists are concerned about their heritage and losing some of their old ways of doing things. Some artists are attempting to bring back traditional values. They are using modern materials and techniques such as creating silkscreen prints to renew the old ways and give them new life and meaning, for generations to come.

Micmac - (MICK- mack)
Penobscot - (Pe - NOB - scot)

BIOGRAPHY
PHILLIP YOUNG
(1938 -)

Phillip Young is a Micmac artist who was born in New Brunswick, Canada. He went to art schools in both Canada and the United States where he received training in drawing, painting, and printmaking. His paintings and prints have been featured in many exhibitions. Phillip Young is very interested in the background of his people and the way they made useable and decorative objects out of birchbark. The natural earth colors and scraped designs of old birchbark containers have always captured Phillip Young's interest. In one of his silkscreen prints, he used the colors and designs of a birchbark box to remind people of the past generations of his own family. One of these prints, called *Heritage #5*, consists of an image separated into two areas of different shapes and color. Part of the background contains a large area of warm burnt oranges. The other part contains a band of light and dark blue color. A four-part mirror image forms a circular design which appears above a row of triangles on the blue part of the background. These triangles represent five generations of Phillip Young's ancestors. The work of Phillip Young shows one of many ways First Nations artists are inspired by old ideas from the past and how new ideas are introduced to renew family traditions and cultural values.

NAME _____ DATE _____ CLASS _____

CLUE SHEET

PHILLIP YOUNG

How is Phillip Young's work new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

1. ____ It contains a background separated into two different areas of color.
2. ____ It is used for storage and cooking.
3. ____ It contains more straight and curved lines, geometric shapes, and varied colors.
4. ____ It is made of birchbark.
5. ____ It contains designs engraved all over its dark surface.
6. ____ It uses a repetition of triangles to tell about family generations.
7. ____ It contains crisscross and double line design patterns.
8. ____ It is a silkscreen print with curved lines and angled shapes on a colored background.
9. ____ It tells a story about birchbark materials and families.
10. ____ It shows mirror images in a four-part circle.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Phillip Young's silkscreen print are new and different from the traditional ones in the birchbark box.

EASTERN WOODLANDS

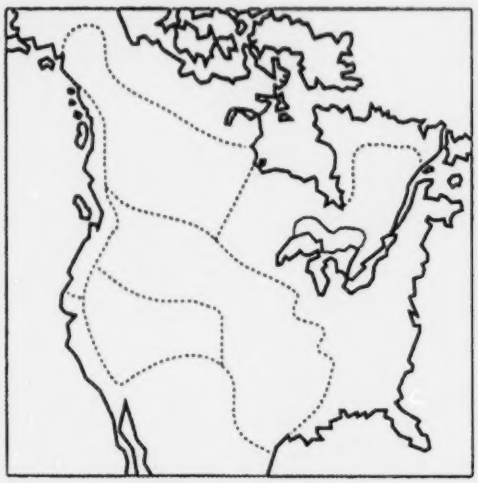
Module 2

MORRISSEAU, Norval

MORRISSEAU, Norval

MORRISSEAU, Norval

CULTURE
OJIBWAY



The Ojibway people live in the upper Great Lakes region along the northern shores of Lake Huron and Superior. Traditionally, they hunted, fished, and collected plants for food and medicine. Over the years, they expanded their territory into Northern Ontario and Manitoba in search of new trapping grounds. Their territory also included Southern Ontario as well as Wisconsin and Minnesota. The Ojibway society was divided into clans or families who shared the same stories dealing with animals, birds, and other imaginary creatures. Sometimes large animals such as buffalo, moose, or fish were painted in the center of pictures with earth colored backgrounds. These paintings sometimes included tiny x-ray figures connected to one another with wavy energy lines radiating and flowing from their bodies.

Storytelling was a way of communicating ideas about Ojibway life and told of the adventures of animals, evil spirits and supernatural creatures. It was also a way of telling young people about important ancestors and the traditions of the culture. A favorite pastime of Ojibway people was listening to elders tell stories and legends around a campfire. Some Ojibway artists today paint the stories and legends they heard as young children. This way they are passing on their cultural knowledge to the new generation of young people. Telling stories through pictures is one way of showing pride in their culture and keeping it alive.

Ojibway - (Oh - JIB - way)
Morrisseau - (MORE- e - so)

BIOGRAPHY
NORVAL MORRISSEAU
(1932 -)

Norval Morrisseau is an Ojibway painter who was born at the Sandy Point Reserve near Thunder Bay, Ontario. He is interested in creating dreams and visions in his artwork and likes to think of himself having the power to see into the future. He is also interested in making charms for bringing good luck and good fortune.

By the time Norval Morrisseau was nine years old, his grandfather had told him many stories about the Ojibway people. His own personal interpretations of these stories appear in many of his early and later artworks. His early earth-color tempera paintings often show internal views of animal and human figures and spiritual figures connected with lines. These resemble aboriginal rock paintings done centuries ago in the Great Lakes area of North America.

Norval Morrisseau continues to use ideas based on old legends but some of his newer work shows his concern with resolving problems of aboriginal people in today's society. One of his newer artworks uses bright contrasting acrylic paints outlined in flowing black lines. It is divided into two sections showing animals and people trying to voice their problems and differences. A great many spiral lines come from their mouths to show talk and communication taking place.

Many young First Nations artists have a great respect for Norval Morrisseau who has been an inspiration and leader for them. A growing number of them have been influenced by his style. They often use his black outline and bright color style of painting. But most importantly, Norval Morrisseau's ideas have given new life to the Ojibway people and their art.

NAME _____ DATE _____ CLASS _____

CLUE SHEET

NORVAL MORRISSEAU

How is Norval Morrisseau's newer work different from his older work? Find the true statements which apply to his newer work. Put True or False (T or F) in the space provided.

1. ____ It shows a large animal in the center of the picture.
2. ____ It uses many bright contrasting colors.
3. ____ It has many lines connecting the spirit figures.
4. ____ It contains x-ray vision of small animals inside an embryo.
5. ____ It has spiral lines coming from the mouths of animals and people.
6. ____ It is painted with tempera paint.
7. ____ It is divided into two sections.
8. ____ It has an earth color background.
9. ____ It deals with people trying to solve problems.
10. ____ It looks like an aboriginal rock painting done a long time ago.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas Norval Morrisseau's acrylic painting are new and different from the ones in his older tempera painting.

_____

_____

_____

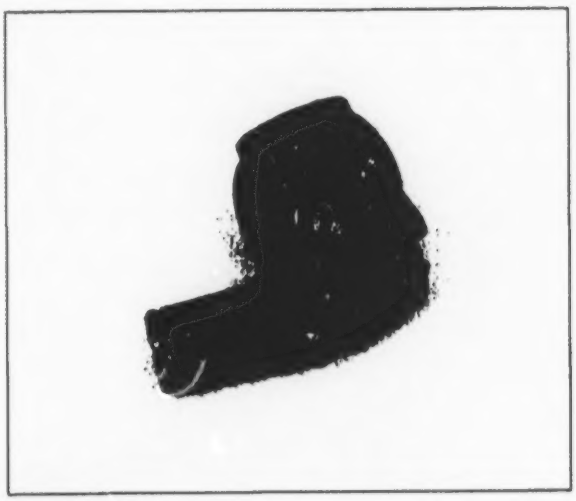
_____

_____

PLAINS

Module 1

ANONYMOUS
STUMP, Sarain



ANONYMOUS

STUMP, Sarain

(Note: The Shoshone occupied both the Plateau and Plains area. Since the artist was influenced by aboriginal Plains art ideas, this culture is explored in this module). The Shoshone people occupied an area in western central North America for hundreds of years. They were nomadic and followed the buffalo and other game animals for their food. The introduction of the horse to the Plains, by Spanish explorers in the 1500's, made movement from place to place easier and more widespread. Because the people moved so often, organizing their way of life was very important.

Leadership was provided by chiefs and other groups within the tribe. Special gatherings and ceremonies also brought the people together. Peace pipes were sometimes used at gatherings and ceremonies to settle disputes and strengthen friendship amongst tribes. Some of these ancient pipes displayed bowls which contained likenesses of faces and animals. They were often carved from slate, a smooth rock material. Pipe stems which were attached to these pipe bowls were also often carved from slate.

The Plains people also organized their life in other ways by keeping a record of their activities. Painted buffalo hides were often used to record the history of a tribe, the deeds of warriors, and hunting events. Recently, some aboriginal people have recorded their ideas and feelings by combining carving and acrylic painting on sheepskin or other kinds of animal hide. This is a way to help keep the history and art of their culture alive and well.

Shoshone - (Show -SHOW - nee)

BIOGRAPHY
SARAIN STUMP
(1945 - 1974)

Sarain Stump, a Shoshone painter and poet, was born in Wyoming. He moved to a ranch in Alberta, Canada at the age of nineteen where he began to write poems and draw. He always looked forward to learning about Indian ways of life from his Cree elders in Alberta. Those experiences influenced his artwork greatly. One of Sarain Stump's newer works shows a painted sheepskin in combination with a small carved face mask. The face mask sharply contrasts with the delicately painted background of arrows and flames on which it is centrally placed.

In the old Plains culture, painted buffalo robes were sometimes used to tell stories about a person's life and accomplishments. Sarain Stump's new display piece combines a carved mask, showing strong emotions, with a painted sheepskin background. These combined materials refer to the struggle and painful times throughout history when he and his people were treated unfairly by others. His artwork shows how both carving and painting can be brought together in an innovative way to revive the history and art of his culture.

Note: Sarain Stump's ancestry originates with the Eastern Shoshone people in the Wyoming area. However, his upbringing was influenced by Cree elders in Alberta, Canada. His new artwork shows the distinctive influence of Plains aboriginal people and the way they once used animal skin painting to record their history and accomplishments.

NAME _____ DATE _____ CLASS _____

CLUE SHEET

SARAIN STUMP

How is Sarain Stump's work new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

1. ____ It is used in peace ceremonies.
2. ____ It is a relief carving.
3. ____ It shows high contrast between a carved face and a painted background.
4. ____ It is meant for display only.
5. ____ It is carved from slate.
6. ____ It uses a variety of media.
7. ____ It displays strong emotional feeling.
8. ____ It combines painted sheepskin material with a carved mask.
9. ____ It uses a background of painted shapes to emphasize the face.
10. ____ It tells a story of hardship and struggle.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Sarain Stump's wall hanging are new and different from the traditional ones in the pipe bowl.

_____

_____

_____

_____

_____

PLAINS

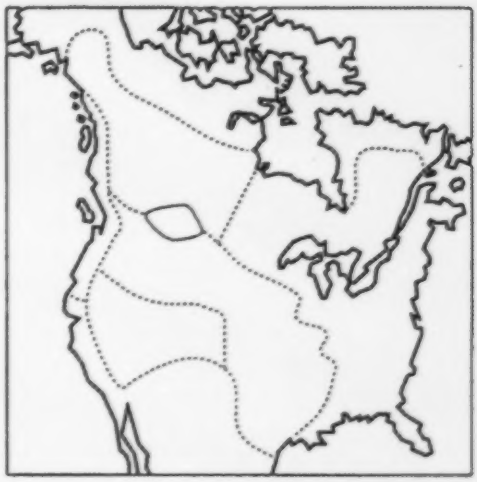
Module 2

ANONYMOUS
CARDINAL-SCHUBERT, Joane

ANONYMOUS

CARDINAL-SCHUBERT, Joane

CULTURE
PIEGAN



The Piegan people of Alberta, Canada have lived on the prairies for hundreds of years. Here they hunted buffalo which provided food, clothing, bone tools and other things to support their way of life. Other wildlife such as antelope, deer, elk, prairie chicken, and plants also provided food, medicine, and materials for making ceremonial objects.

Many of the things the Piegan people made were decorated with painting as well as with porcupine quill beadwork. Tipi covers, shields, and clothing often contained pictures of birds, horses, and buffalo. Hands also appeared in these pictures. The single hand was a power symbol and stood for bravery in the old culture. It was often painted on horses and on the human body. Sometimes a hand would be carved from antler and shaped like a comb in which case it was called a roach. The roach was part of a headdress worn by warriors as a symbol of success in combat. They sometimes contained military symbols. In some cases, they were shaped like a hand with outstretched fingers to indicate the wearer had engaged in hand-to-hand combat.

The lives of the Plains people have changed greatly since the days of horses and buffalo hunting. Modern transportation has replaced the horse, and buffalo have disappeared. Memories of the old culture are kept alive in stories told by elders. Some young First Nations artists are keeping their culture alive by sharing their values with others through exhibitions of artwork in museums and galleries.

Piegan (PAY - gan)

BIOGRAPHY JOANE CARDINAL-SCHUBERT (1942 -)

Joane Cardinal-Schubert was born in Red Deer, Alberta and studied art at the University of Calgary and the Alberta College of Art in Alberta, Canada. She uses painting, sculpture, and printmaking to share her understanding of the world with people who come to see her exhibited work in galleries. Her mixed media work consists of various materials such as oil paint, wood and rock. She often uses more than one art material at a time to create images. Sometimes she makes large painted canvases and constructions.

Joane Cardinal-Schubert feels that it is important to realize how fragile the world is and expresses these ideas in one of her newer acrylic paintings. This artwork shows a great variety of repeating hands, war shirts, and other radial shapes in a red garden. It communicates ideas about saving the environment and stopping the destruction of trees and forests. Trees and plant life are sacred to many aboriginal people.

The art work of Joane Cardinal-Schubert is exhibited in many galleries across Canada and the United States. In her exhibitions, she continually explores new and different ideas and materials to tell people about respecting nature and the environment. In this way, she shares important beliefs and values passed down to her by her grandmother. She is not only concerned about today but also about generations to come.

Note: The Piegan nation of southern Alberta was part of the Blackfoot Confederacy, a well-known Northern Plains cultural group in Canada.

NAME _____ DATE _____ CLASS _____

CLUE SHEET

JOANE CARDINAL-SCHUBERT

How is Joane Cardinal-Schubert's work new and different? Find the true statements which apply to her work. Put True or False (T or F) in the space provided.

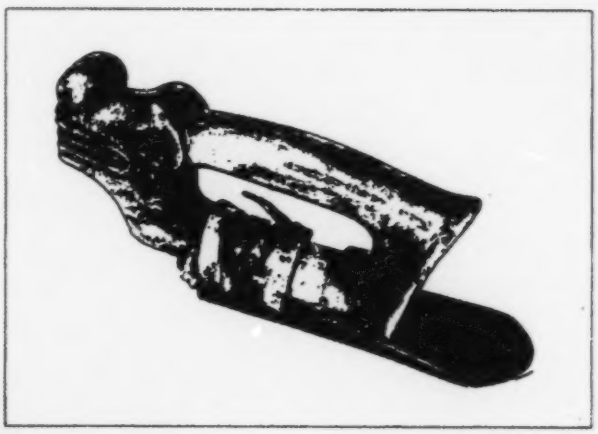
1. ____ It is intended to be worn as a headdress.
2. ____ It is used by warriors.
3. ____ It shows more hand shapes.
4. ____ It is made of hair and antler.
5. ____ It contains a greater variety of repeated shapes.
6. ____ It has more shapes arranged radially.
7. ____ It shows a single object in the center.
8. ____ It uses the hand symbol to communicate ideas about saving the environment.
9. ____ It tells about how fragile nature is.
10. ____ It is two-dimensional and painted with acrylics.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Joane Cardinal-Schubert's painting are new and different from the ones in the traditional headdress.

NORTHWEST COAST

Module 1

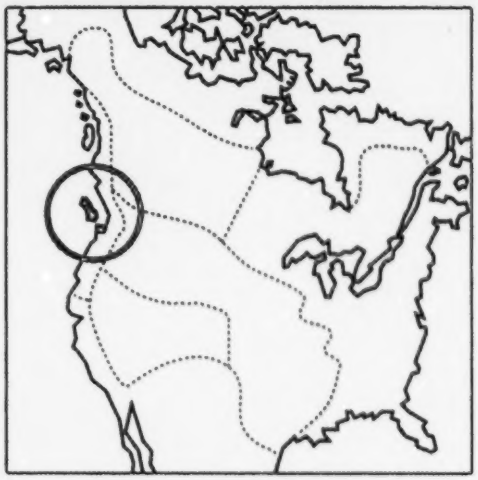
ANONYMOUS
THOMPSON, Art



ANONYMOUS

THOMPSON, Art

CULTURE
NUU CHAL NULTH (NOOTKA)



The Nuu Chal Nulth (Nootka) people live on the stormy west coast of Vancouver Island, British Columbia. The Makah, a neighboring group of the same ancestry, live on the tip of the Washington State peninsula. These nations carved large, graceful canoes from enormous cedar trees and used D-shaped adzes for smoothing wood during their construction. Such canoes were paddled on the mighty Pacific Ocean where the waters were a test to their strength and courage.

The food of the Nuu Chal Nulth people included fish, seals, sea otters, and whales, as well as game birds and land animals. However, the fame of the West Coast people grew from the skills they developed hunting the gray whale. Another species, the killer whale also occupied their ocean waters and was famous in their legends and art.

Both the wolf and the killer whale are important clan symbols, and pictures of these animals are often used on canoes, houses, totems, tools, and clothing to show personal possession. According to legend, a supernatural white wolf transformed itself into a killer whale. This is why the killer whale has white markings on it. The wolf is thought to have a special spirit power which a person requires to become a successful hunter.

The life of the West Coast people has changed greatly. Today, their paintings and carvings are more often made for display rather than for dances and other ceremonies. However, elders are still handing down stories to young people reminding them of the importance of the past. Some of this information is being used in painting and carving to keep the culture alive and well.

Nootka - (NOOT - ka)
adze - (ads)

BIOGRAPHY
ART THOMPSON
(1948 -)

Art Thompson is a Nuu Chal Nulth (Nootka) artist who began drawing at an early age. Both his father and grandfather were carvers and made totem poles, masks, and finely-crafted canoes. He carried on in their footsteps by becoming a carver, jeweler, and printmaker. Adzes or carving tools made by Northwest carvers long ago, often contained simple designs and were used for smoothing wood. They were made from driftwood and sometimes their handles were shaped into animal heads. Art Thompson's wolf mask is different and far more elaborate. It uses highly contrasting shapes and bright red and blue acrylic paint. It contains traditional Northwest Coast designs such as ovoids for eyes and U shapes and split-U's for other features. Art Thompson also added metal cut-outs, bristles and fringes to clearly show the details and textures of the wolf as well as to emphasize its characteristics and power.

Art Thompson knows that by actively painting and carving, he can bring pride to his family and people. He also speaks about his culture and conducts demonstrations and workshops as a way of sharing his ideas with others. This has helped to keep his culture alive and well.

NAME _____ DATE _____ CLASS _____

CLUE SHEET

ART THOMPSON

How is Art Thompson's work new and different? Find the true statements which apply to his work. Put True or False (T or F) in the space provided.

1. ____ It is used to make wood smooth.
2. ____ It is made with different materials.
3. ____ It has a sharp metal blade.
4. ____ It shows the wolf's characteristics in more detailed ways.
5. ____ It is not a functional object.
6. ____ It forms a "D" shape.
7. ____ It contains a wolf head and handle.
8. ____ It has traditional Northwest Coast design elements.
9. ____ It contains highly contrasting shapes, colors, and textures.
10. ____ It shows simple wolf features.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Art Thompson's wolf mask are new and different from the ones in the traditional adze.

NORTHWEST COAST

Module 2

ANONYMOUS
BOB, Linda and Dempsey

ANONYMOUS

BOB, Linda and Dempsey

The homeland of the Tlingit people stretches from the north Pacific coast of Canada to southeastern Alaska. Long ago, the Tlingits traded copper and blankets for ornaments and fine beads with the Tahltan people who lived close by. The Tahltan people used beaded floral designs on their clothing. When the Tlingit people noticed how attractive these designs were, they began to use beaded floral patterns on their own clothing.

Special gift-giving feasts called potlatches were important events to the people. At some of these celebrations, chiefs and other high ranking or wealthy people shared food, canoes, blankets, and other goods with other tribal members. Long ago, family members and guests who attended a potlatch ceremony wore special blankets made of wool from mountain goats. Today, wool blanket material is bought in stores and appliqued with bird and animal cut-outs which identify a person's clan. Every person belongs to a clan and learns special stories and dances associated with it. The raven represents one of the clans and images of it can often be found on button blankets. It can be identified by its long, straight beak with a short turned down tip.

Times have changed but button blankets continue to be made. Tlingit artists from the Pacific Coast are keeping the button blanket tradition alive by designing new kinds of garments from wool and buttons. In this way, they add new life to their culture.

BIOGRAPHY
LINDA BOB (1945 -)
DEMPSEY BOB (1948 -)

Linda and Dempsey Bob are brother and sister. They create many kinds of artwork. Dempsey Bob carves and makes jewelry. Linda Bob sews vests and makes aprons and blankets which are worn at special dance celebrations. They often work as a team to create button blankets.

Bird and animal decorations on blankets indicate the family group or clan to which a person belongs and their designs are not to be copied by anyone. Button blankets are used in dances where the actions and movements of birds and animals are often imitated. The button blanket is also believed to be a robe of status and power if owned and worn by a clan member at ceremonies. In the Bob family, blankets are given to their children to help them remember the importance of their culture.

Blankets are decorated with cut-out and sewn fabric shapes. They are made with few colors and sometimes buttons are used to outline features or add details. In some blankets, beads of various colors are used to create floral patterns. Linda and Dempsey Bob use mother-of-pearl buttons on their blankets in new and different ways. One of their blankets tells the story of the raven performing a great deed by finding salmon and scattering the salmon eggs in all the streams and rivers to make food plentiful for people. This blanket shows detailed cut-out shapes of a black asymmetrical raven. A symmetrical face, representing people is in the center and is surrounded by the raven and the salmon. This new and different way of using detailed cut-outs and shapes, with a black raven scattering buttons to represent salmon eggs, adds new life to the old ways of creating art. The Bob family enjoys seeing the many different ways blankets can be created to express ideas about their culture. They are greatly interested in sharing these ideas with others.

Note: Both artists have a dual ancestry which is evident in their artwork - the cut and sewn crest of the raven is distinctively Tlingit in its origins, while the beaded floral designs are an influence of the Tahltan people who are inland neighbors of the Tlingit.

Tlingit - (KLINK- it) Tahltan - (TALL- tan) Appliqué - (AP - pli- kay)

NAME _____ DATE _____ CLASS _____

CLUE SHEET

LINDA & DEMPSEY BOB

How is Linda & Demsey Bob's artwork new and different? Find the true statements which apply to their work. Put True or False (T or F) in the space provided.

1. ____ The raven is arranged to enclose a face.
2. ____ It contains both animals and people.
3. ____ It shows red shapes on a black background.
4. ____ It contains a symmetrical face.
5. ____ It contains floral designs in varying colored beads.
6. ____ It contains more detailed cut-out shapes.
7. ____ It contains an asymmetrical raven.
8. ____ It shows a raven made with highly curved shapes.
9. ____ It uses a mirror image design.
10. ____ It tells about a raven doing a good deed.

Write a paragraph using some of the above ideas and some of your own. Tell in your own words *how* the ideas in Linda & Dempsey Bob's button blanket are new and different from the ones in the traditional tunic.

_____

_____

_____

_____

_____

REPRODUCTIONS

SOUTHWEST

TAYLOR, Mary — *STORM PATTERN RUG.* 1960
Woven rug with lightning waterbug, and thundercloud symbols.
(100 x 150 cm / 39 3/4 x 52 1/2 in)
NAVAJO CULTURE (ARIZONA, USA)
Museum of Northern Arizona, Flagstaff, AZ

JOHNS, David — *MELODIES OF NATURE.* 1981
Pastel crayon drawing of weather. (39.5 x 49.5 cm / 15 1/2 x 19 1/2 in)
NAVAJO CULTURE (ARIZONA,USA) Loveno Ohl Gallery, Scottsdale, AZ

ANONYMOUS — *SUNBURST EARRINGS.* Circa 1100 A.D.
Shell overlaid with turquoise.
SALADO CULTURE (ARIZONA, USA) — Private Collection

MONONGYE, Jesse — *SUN BEAR.* 1988
Bear pendant of gold inlaid with red coral, turquoise, jet, mother-of-pearl, lapis lazuli, shell.
(8.9 x 5 cm / 3 1/2 x 2 in) NAVAJO/HOPI (ARIZONA, USA)
Margaret Gallery, Scottsdale, AZ

ARCTIC

INNUKJUAKJUK, Pudlat — *FEMALE OWL.* 1960
Stone-cut print of owl and young bird.
(30.5 x 38.1 cm / 12 x 15 in)
INUIT CULTURE (KINGNAIT, CAPE DORSET)
BAFFIN ISLAND, CANADA
Department of Indian and Northern Affairs, Canada

KENOJUAK, Ashevak — *SUN OWL AND FOLIAGE.* 1979
Felt pen drawing of owl and foliage.
(56 x 78.5 cm / 22 x 30 7/8 in)
INUIT CULTURE (KINGNAIT, CAPE DORSET
BAFFIN ISLAND, CANADA) — McMichael Canadian Art Collection, Ontario

ANONYMOUS — *SHAMAN'S SUCKING TUBE.* Circa 800 B.C.
Ivory carving with faces and figures.
(L 8.8 x W 4.9 x T 1.8 cm / L 3 1/2 x W 1 7/16 x T 3/4 in)
DORSET CULTURE (NORTHERN CANADA)
Canadian Museum of Civilization, Hull, Quebec

OONARK, Jessie — *BEAUTIFUL WOMAN.* 1972
Appliqued faces and figures with felt and embroidery.
(127.9 x 85.4 cm / 50 3/8 x 33 5/8 in)
INUIT CULTURE (QAMANITTUUQ [BAKER LAKE], CANADA)
Department of Indian and Northern Affairs, Canada

EASTERN WOODLANDS

ANONYMOUS — *BIRCHBARK BOX.* Circa 1800 A.D.
Birchbark container and lid with engraved designs. (H 15.2 cm / H 6 in)
PENOBSCOT CULTURE (MAINE, USA)
National Museum of the American Indian, NY

YOUNG, Phillip — *HERITAGE #5.* 1981
Birchbark box silkscreen design. (76 x 56 cm / 29 7/8 x 22 in)
MICMAC CULTURE (EASTERN CANADA)
Department of Indian and Northen Affairs, Canada

MORRISSEAU, Norval — *SACRED BUFFALO WORSHIPPERS.* 1964
Tempera painting of buffalo and spirit worshippers.
(93.3 x 141.5 cm / 36 3/4 x 55 3/4 in)
OJIBWAY CULTURE (EASTERN CANADA)
Glenbow Museum, Calgary, Alberta

MORRISSEAU, Norval — *THE LANDRIGHTS.* 1976
Acrylic painting of people and animals. — (122 x 96.7 cm / 48 x 38 in)
OJIBWAY CULTURE (ONTARIO, CANADA)
McMichael Canadian Art Collection, Ontario

PLAINS

ANONYMOUS — *PIPE BOWL.* Prehistoric (n.d.)
Carved face on pipe bowl. (H 6 x W .4 x L 7.5 cm / H 1/4 x W 3/16 x L 3 in)
SIOUX CULTURE (USA) — Royal Museum of Scotland, Edinburgh

STUMP, Sarain — *THE PAIN OF THE INDIAN.* 1973
Painted sheepskin with carved wooden face.
(117 x 87 cm / 46 x 34 1/4 in)
SHOSHONE CULTURE (USA) — Canadian Museum of Civilization, Canada

ANONYMOUS — *PAWNEE ROACH SPREADER.* 1830
Headdress with carved and decorated hand.
(19 x 5 cm / 7 1/2 x 2 in)
PAWNEE CULTURE (USA) — Denver Art Museum, CO

CARDINAL-SCHUBERT, Joane — *IN THE GARDEN II.* 1986
Acrylic painting on canvas with hands reaching in a garden.
(140 x 175 cm / 4 x 5 ft)
PIEGAN CULTURE (ALBERTA, CANADA) — Private Collection, Calgary, Alberta

NORTHWEST COAST

ANONYMOUS — *WOLF ADZE.* (n.d.)
Wolf carved on wooden adze handle. (22.3 cm / 8 3/4 in)
Nuu Chal Nulth [NOOTKA] CULTURE
(BRITISH COLUMBIA, CANADA) — Portland Art Museum, OR

THOMPSON, Art — *WOLF MASK.* 1991
Carved wolf head mask.
(L 45.3 x H 23 x W 40.6 cm / L 19 x H 9 x W 16 in)
Nuu Chal Nulth [NOOTKA] CULTURE
(BRITISH COLUMBIA, CANADA)
Courtesy Gallery 1450 (Victoria, British Columbia)

ANONYMOUS — *TLINGIT APPLIQUED TUNIC.* Early 1900's
Double-headed raven with mother-of-pearl button decoration.
(L 112 x W 112 cm / L 44 x W 44 in)
TLINGIT/TAHLTAN CULTURE (SOUTHEASTERN ALASKA)
Seattle Art Museum, WA

BOB, Linda and Dempsey
TLINGIT BLANKET: The Raven Brings us Salmon. 1985
Appliqué raven scattering salmon eggs; seed bead floral decoration on blanket border.
(H 129 x W 135 cm / H 50 3/4 x W 53 1/8 in)
TLINGIT/TAHLTAN CULTURE (BRITISH COLUMBIA, CANADA)